



VOL. 62, NO. 75 FRIDAY FEB. 9, 1973 THREE CENTS

by ian adelman

Council supports day care

Wednesday night's Students' Council meeting was highlighted by an expression of support from Council for the Alliance for Child Care (ACC). Council voiced its solidarity with the ACC in the latter's demand for day care as a right and not a privilege. Council also earmarked \$500 for the ACC to help defray expenses.

The vote on these motions was 11-1, with only Bennet Little, Management representative, voting against the motions.

Little had originally broken quorum when he walked out just as the day care issue arose. However he was coaxed back into the room.

Jared Finesmith, a representative of the ACC, answered questions about operations and finances of the day care centre. He said that McGill should provide day care for the children of employees, teachers, and students of the university because it has the only facilities in the surrounding community.

He explained that all the kids in the day care center are in the under-2 age group. No other day care centers provide services for this age-group. McGill should, therefore, "pay 50 per cent of the fees so that we could break even."

The other 50 per cent would be

paid by the children's parents according to a sliding scale of salaries. That is, a family earning \$11,000 a year would pay \$20 a week, a family making \$7,000 would pay \$15 a week and one earning \$3,500 would pay \$10.

Little then asked what qualifications the people in charge had. "They're parents," Daily editor Ahmad explained.

Council spent over an hour and a half haggling over an amendment to the Vietnam resolution that was passed at the last meeting, but which shouldn't have been because the vote on it was mis-

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Strikers clash with cops

TORONTO (CUP) — About 150 picketers struggled with police and security guards at Toronto's Canadian National Railyards early yesterday in an attempt to block shipments of Dare cookie products to the CN Railyards.

Although five transport trucks driven by sympathetic teamsters turned back when they saw the picket line, CN transports were escorted through by a combined force of York Regional Police and CN's own private police force.

The CN truckers' union, the Canadian Brotherhood of Railway Transport and General Workers, (CBRT) has not gained a contract provision allowing them to refuse to cross other unions' picket lines.

But several transport drivers

proceeded as slowly as they could, under the "move along" orders of the CN police. One managed to stall his truck for twenty minutes in the driveway.

The action was in support of the nine-month strike against Dare Cookies Ltd. of Kitchener. Throughout the struggle, Dare management has used strike-breakers to try to break the union, Local 173 of the United Brewery Workers. Now it has decided to use CN transport to carry scab products for the company.

After months of relative neutrality in the strike, CN management has ordered its drivers in Kitchener to carry cookies produced by scab labour from the strike-bound plant. The CN trucks have been

loading Dare cookies from the receiving entrance of the Kitchener plant because of court injunctions forbidding the strikers from picketing the receiving entrance. CN management has dispatched four men with their truck drivers to ensure that the drivers

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DAILY EDITORIAL BOARD

There will be a meeting today for all members of the Daily editorial board. 4 pm in the Daily office. Anyone who misses this meeting will be ordered to stand in the corner — of Quebec, facing Ontario; and that's the cruelest punishment imaginable.

DAY CARE IS A RIGHT NOT A PRIVILEGE



graphic by bruce campbell

THE SLOGAN of the occupiers of the 8th floor Leacock, who are calling for the establishment of a day care centre at McGill.

today

CDAS:

Workshop XII — 12:15 pm at the Centre for Developing Area Studies, 3437 Peel Street, 2nd floor lounge — refreshments will be served. Subject: The role of the Canadian Researcher in the Third World. Speaker: Prof. T.L. Hills and others.

SCM Yellow Door Coffeehouse:

Music tonight and Saturday, Lindsay Cameron, 8-12 pm. Lunch all week, 12-2 pm — hot plate 35 cents, everything else dirt cheap. 3625 Aylmer; 392-4947.

Women's Ice Hockey Team:

Last home league game of the season: McGill vs Queens, 5 pm at the Winter Stadium. Don't miss it.

Dept. of English:

Prof. R.D. Mullen, "Lore, Science, and English Literature: Science Fiction and the Renaissance". Leacock room 116 at 4 pm.

Community McGill:

A volunteer is needed to look after children during parents meeting every other Wednesday afternoon for 1 1/2 hours between 1 and 3 pm. More info 392-8980 in Union 414, from 11-2 pm.

Gay:

Women's Dance at 9 pm in the Ballroom. All women welcome.

Camera Club:

Last day to sign list outside darkroom if you wish to retain your darkroom locker.

Faculty of Music:

Otto Armin, violin, and Paul Helmer, piano. Sonatas for violin and piano by Prokofiev, Bartok, Ives, Mozart. Redpath Hall at 8:30 pm. Admission \$1.50 (students, 50 cents).

Polish Club:

Come to the Polish Club Discotek and have yourself a good time. Beer and wine are really cheap. 4 for \$1. Members free admission and non-members — 75 cents. Don't forget, tonight in the Union Coffee Lounge.

Pre-Med Society:

presents Dr. Vineberg on "Revascularization of the Entire Heart." 1 pm. Francis Seminar Room, 4th

floor McIntyre Medical Building.

Physical Society:

There is a meeting at 4 pm with speaker V. Gaizauskas of the Radio-Astronomy section of the National Research Council on "Wave Motion in the Solar Atmosphere." MacDonald Physics Bldg. Rm. 102.

Players' Club:

Needs creative, experienced people to help sew costumes for *Galileo*. Plenty of scope for your imagination. Leave your imagination. Leave your name and telephone no. with Players' Club office, 3rd floor Union, or phone 392-8924.

Black Student Union:

There will be an emergency meeting of the BSU at 5 pm in rm. 464. Necessary that everyone attend.

Saturday Savoy Society:

Union Ballroom, Act II, 10 o'clock, Marco and Giuseppe. 10:30, Don Alhamra. 11 o'clock, Gianetta and Tessa. 11:30, Duke, Duchess, Casilda, Luiz. 1, Chorus.

Faculty of Music:

Opera Workshop, directed by Edith and Luciano Della Pergola.

Excerpts by Verdi, Rossini, Halevy, Moussorgski. Redpath Hall, 8:30 pm. Free admission.

Hillel:

Noon-1:30. Felafel 50c. 3460 Stanley St.

Malasian-Singapore Students' Association:

Film show. 3 pm. McConnell Hall penthouse. Top floor. Refreshments will be served.

Third World Solidarity Day:

Please note that the above func-

tion, scheduled for today, has been postponed on account of the Vietnamese Tet Celebration. Further notice will be published in due course.

Sunday

SCM Yellow Door Coffeehouse:

Folk Mass, 11:30 am. Hoot: 8-12 pm. Lunch 1-3 pm. 3625 Aylmer; 392-4947.

what's what

CELEBRATION OF VIETNAMESE NEW YEAR

The cease-fire agreement signed in Paris on Saturday January 27, 1973 marks a great victory for the Vietnamese People in their struggle against U.S. aggression and also affirms the right, self-determination, independence, peace and freedom of the Vietnamese, as well as the Indochinese people.

The celebration of this historic day and of the Vietnamese New Year will be at the Auditorium of the main building of the University of Montreal, at 8 p.m. on Saturday, February 10, 1973.

There will be a reception and a Vietnamese cultural night organized by the Association of Vietnamese Patriots in Canada. Tel.: 279-6658.

FILMS

A film made in Singapore on "Happy Homes." A chance for some of us to feel home-sick, and others to see us as we are in Singapore. An afternoon snack will be in store. 3 pm. Saturday at McConnell Hall penthouse (top floor). Selamat datang to all. Also, come and pick up your copy of the "Malaysian Digest", "Mirror", and a map of Southeast Asia.

GENERAL MEETING: AFRICAN STUDENTS' ASSOCIATION.

February 9 at 7 pm Union 124. To finalise arrangements for the forthcoming Conference & Festival, and to select delegates to attend the Ottawa Conference on Development and Dependence in Africa. Yaw Frimpong will give an analysis of Africa's current developments. Very important that all Africans attend.

AN OPEN INVITATION

You are invited to reclaim and enrich your Christian faith by sharing in the Life and Service of the community of the FIRST PRESBYTERIAN CHURCH
Call: 845-9960 Come: corner Prince Arthur & Jeanne Mance Sts.

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Communications regarding admission to Althouse College of Education should be addressed to:



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Telephone (519) 679-2367

classifieds

These ads may be placed in the advertising office at the University Centre from 10 am to 4 pm. Ads received by noon appear the following day. Rates: 3 consecutive insertions—\$3.00 maximum 20 words. 15 cents per extra word.

MISCELLANEOUS

Conscientious, nature-oriented lawyer, needed to exchange services information and operation of outdoors club for membership. Residence privileges. 467-8336.

Squash Anyone? Private lessons given during day or evenings. Call Bob at 844-0456.

ABORTIONS

Information about free legal abortions in Montréal or low cost abortions in New York

non-profit clinics.

WOMEN'S HELP ORGANIZATION

2121 St. Mathieu no. 105
935-2517, 931-3177
Mon.-Sat. 9 AM to 8 PM

NERVOUS TENSION

affecting your studies?
visit
Montreal Hypnotherapy Centre
1255 Phillips Square
861-5373
(by appointment only)
Special Student Discount

Writer, professional degree, will help with term-papers, resumé, graduate-school and employment applications, etc. Mr. Lewis, 735-5375.

Tired of the \$50,000 rip off by the ASUS? Do something about it come to the Union B27, Monday 1 pm.

E.U.S. Mont Sutton Ski Trip, Friday, Feb. 23, (Mid-term) Bus and tows \$5.97; Engineers \$4.97. Tickets McConnell lobby 12-2.

HOUSING

Female student needed to share large apartment for three months. Own bedroom \$65 monthly. 3570 University. Call 931-3604 Daytime: 482-4621 nighttime.

Large 2 1/2 downtown, 16th floor; you buy ultra-modern integrated furniture and pay unfurnished rent. 845-9738.

FOR SALE

Zenith portable stereo, 2 attached speakers, 35 watts, regular \$125, now \$45. Phone Rob, 670-6986.

Guitars: Beltone electric three pickups with case. Spanish acoustic. Both \$80 or best offer. Call Richard after 6: 671-5616.

Big white washing machine for sale. R.C.A. — whirlpool — 3 cycle. \$100 must move oneself. Phone 288-9486 — Ed.

WANTED

Folksingers needed to entertain at Engineering Blood Drive, Feb. 20-21. Also need Droptettes. Phone Rick, 484-1512.

Need VW Bus or similar van for First Week in March. Will pay reasonable rent and leave deposit. Michael 845-6719. 11 pm-midnight.

Five busboys needed for part-time work in Pub. Call Mr. Landriault at 845-2773 or come down to 2081 Aylmer St.

PERSONAL

PROBLEMS? Feel you need to rap with a rabbi? Call Israel Hausman 341-3580.

LOST

Alekhine, my best game of chess, Student Union. Reward, call Leo 271-6887.

My black wallet in phone booth corner Milton and Aylmer. I.D. very important. Reward. Please call 845-2359 evenings. Thank you.

FOUND

Beautiful gray long-hair female cat on Milton Street near McGill Sandwich Shop. Call 842-3552 or come to 455 Sherbrooke St., Apt. 409.

ENTERTAINMENT

Children's Film Program presents Sleeping Beauty, (produced by Walt Disney) Saturday, February 10, Leacock 132, 11:00 am & 2:30 pm. 50c. Bring your parents along. 392-8934.

Love is... taking your Valentine to see LOVE STORY starring Ali McGraw and Ryan O'Neal. Wednesday, February 14, (St. Valentine's Day), Leacock 132, 7:00 & 9:00, 50c. Tickets available in advance at the Union Box Office, or at the door. 392-8934.

M.O.C. ski trip Sunday, Feb. 11 to Mt. Echo. Bus, tows and lessons. \$7.50 members, \$8.50 non-members, at the Box Office. Leaving Roddick Gates 7:00 am.

Michael's Film Society presents MON ONCLE ANTOINE (Canada, 1971) directed by Claude Jutra. Saturday, February 10, Leacock 132, 7:00 and 9:30, 75c. Warning: This is not an Erotic Film. 392-8934.

All My Compatriots (Czechoslovakia, 1970) Directed by Vojtech Jasný. Friday, Feb. 9, Leacock 132, 7:30, 50c. Series tickets—5 films/\$1.50. Best film Canadian Federation of Film Societies Conference 1972.

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The Review



Bertolt Brecht

“Now, why is there wickedness in the world? Well, how could it be otherwise? Naturally, if a man has to bash his neighbour’s head in for a bit of ham on his bread, so that he can grab from him what are, after all, the necessities of life, brother clashing with brother over elementary needs, how can any feeling for higher things stay alive in the human heart? . . . I keep hearing that the poor have not enough morals, and it’s true. Immorality breeds down there in the slums, and revolution goes along with it. I ask you: where are their morals to come from if morals are all they have? Where can they get anything without stealing it?”

—*St. Joan of the Stockyards*

In Memory of Bertolt Brecht

sheldon goldfarb



February 10, 1973 marks the 75th anniversary of the birth of Bertolt Brecht. Developing one of the most successful unions of the Marxist world outlook with literary form, Brecht is recognized by many today as one of the most important figures in modern literature.

He was born in the small German town of Augsburg, near Munich, the son of a well-to-do paper factory manager. It was a "respectable" family, and he was brought up on respectable bourgeois values. He was 16 when World War I broke out, and for the first year or so of it, he was an unstinting supporter of the German war effort.

Interested in literature from an early age, he began writing poetry and had some of his poems printed in an Augsburg newspaper. These early efforts were mainly glorifications of war and soldiers. By 1916, however, along with many other Germans, he was tiring of the war and moving towards pacifism, even getting in trouble over a mildly pacifist essay he wrote in school.

Brecht entered the University of Munich the next year to study medicine, but was soon drafted into the army as a medical orderly. His war experiences quickly caused whatever war spirit he had left to disappear, and he wrote an anti-war, anti-Kaiser poem, "The Legend of the Dead Soldier", for which he was to be put on Hitler's 1923 blacklist.

Brecht's political understanding at this time, however, was rather shallow, despite the occurrence in 1918-1919 of revolutionary uprisings in Germany. "I was hardly different from the preponderant majority of the other soldiers," he wrote in 1928. "We, of course, had had enough of the war, but were unprepared to think politically. I do not recall this situation with pleasure today."

He returned to his medical studies after the war; but his interest began to fade, and he switched to literature. He began writing drama criticism for some Augsburg papers and joined a Munich entertainment troupe led by Karl Valentin. He also came in contact with German expressionist and nihilist poets and turned his studies to foreign and past writers of those schools.

During the period from the end of World War I till the late 1920's, Brecht wrote many poems, which he collected in 1927 in his *Hauspostille*, and also his first plays (like *Baal*, *Drums in the Night*, and *In the Jungle of the Cities*). All these early works are very much influenced by nihilism; they attack all mankind as evil in a very cynical, amoral, and individualist fashion, exalting

decay, nothingness, and animal desires. They exhibit no understanding of why there is evil in the world or of how that evil can be eliminated; they are devoid of any hope.

But Brecht's political views were slowly changing in the 1920's. The American Dawes Plan was restoring German business, but the greater part of the population was still suffering. Brecht, who was himself just barely surviving at this point, became more and more aware of contradictions like these, and this awareness gradually led him away from his earlier undifferentiated attacks on all mankind. He began to look for rational explanations of the evil and misery in society and thus turned to a study of economics, especially *Das Kapital*. He also began attending courses on Marxism. He was further influenced in this direction by the progressive writers—local ones, like Erwin Piscator, and foreign ones, like Vsevolod Meyerhold—he came in contact with after moving to Berlin in 1924.

His writings of that time reveal his political development. For instance, the idea of change is prominent in *A Man's a Man*, and there is more of a focus on social issues in *The Three Penny Opera*. But this period was a transitional one for Brecht, in which his developing Marxism was combined with lingering nihilist attitudes. Thus, the idea of change is a very negative one in these plays, with men portrayed as mere nothings, capable of undergoing change, but not of bringing it about. Also, the social focus is blurred; the attack is still general, not distinguishing between the groups that cause evil in society and those that are merely affected by the evil; the evil is not explained, and consequently, no remedy is suggested. The whole effect, then, is still rather cynical and even despairing.

In 1928, Brecht married the actress Helene Weigel, having divorced his first wife, Marianne Zoff, the year before, after a short and unhappy marriage. Meanwhile, his early and transitional works were beginning to earn him fame and money, *The Three Penny Opera* (with music by Kurt Weill) becoming especially popular. By 1929, however, he had progressed beyond the political attitudes expressed in those works.

He had, for one thing, been witness to the 1929 slaughter of peaceful May Day demonstrators, in which 25 workers were killed and 36 injured, and which had been carried out by the police on orders from the Social-Democratic government. "I believe it was this experience," a friend of his wrote, "that was not least influential in bringing him closer and closer to the Communists."

That same year, he wrote a very much radicalized film version of the *Three Penny* story, in which the generalized attack on humanity was transformed into a very specific condemnation of the bourgeoisie. Upset by this altered viewpoint, the film producers demanded changes. Brecht then launched a suit to prevent filming, but lost it. Some years later, he used the transformed version of the story as the basis for a novel.

The period between 1928 and 1931 saw Brecht's first attempts to write fully Marxist plays. It was also the time in which he began to crystallize his "epic theatre" theories of distancing and estrangement to complement his Marxist ideas. The result of all this was a series of short "didactic plays" on Marxist themes. The earliest of these, like *The Flight of the Lindberghs*, *The Yes-Sayer*, and *The No-Sayer*, are somewhat abstract and mechanical, even showing traces of his earlier thinking.

The most controversial of them was *The Measures Taken*, written in collaboration with the composer Hanns Eisler for a Berlin music festival in 1930. The play was rejected for being too radical; so Brecht had it performed by a workers' choral society.

Written about Communist agitation in China, the play was damned by the right as "Bolshevik propaganda". Left-wing critics were unhappy with its rather abstract character and with its depiction of Communists practice, although they praised its exposure of bourgeois society and its exposition of Marxist theory.

A more successful "didactic play" is *The Exception and the Rule*, in which Brecht examines the question of whether one should try to do good deeds in an evil world or try to change the world instead. Through a series of incidents involving a merchant and his coolie, the point is brought out that goodness is an exception in capitalist society and that evil is the general rule. Anyone who breaks the rule by being good suffers; to enable goodness to flourish, society must be changed. Thus, "what is here the rule," the play's epilogue states, "you should recognize as an abuse. And where you have recognized an abuse, provide a remedy!"

Brecht depicts the sort of remedy he has in mind in another play of this time, *The Mother*. Based on Maxim Gorky's novel of the same name, this play deals with events in Russia before and during the socialist revolution of October 1917, showing the conversion of a mother of a worker to the cause of communism. The play ends with the revolution succeeding, indicating Brecht's belief that the remedy can be pro-

vided.

While working on *The Mother*, performances of which were interfered with by the police, Brecht continued his economic studies, trying to work out the mechanics of the newly begun Depression and especially concentrating on the American cattle market. Out of this came one of Brecht's most brilliant efforts, *St. Joan of the Stockyard*. It was completed by the end of 1930, but was never allowed to be performed in its entirety in pre-war Germany.

Set in the Chicago stockyards and written in a mock-heroic parody style, the play deals with the sources of evil in our society, the role of goodness, the manipulations and the exploitation carried out by the meat barons, the role of religion in pacifying the workers, and the need for revolution.

Brecht next worked on a film production, running into censorship difficulties over it. He then started work on a new play, an anti-Nazi satire, but he was not to finish it in Germany. The Nazis came to power at the beginning of 1933 and set the Reichstag fire in order to blame it on the Communists and use it as a justification for suppressing all democratic rights. On the day of the fire, Brecht fled to Vienna. Three months later, his were among the books burned by the Nazis.

"Changing countries more often than our shoes," as Brecht put it, he travelled, with his wife and children, around Europe (and later the U.S.) for the next 15 years. During the first years of his exile, he finished his anti-Nazi satire, *The Round Heads and the Pointed Heads*. Set in a mythical kingdom whose rulers fear a revolutionary uprising of workers, the play describes how the rulers find a new leader with a new program to divert and divide the workers; the program blames all the country's problems on a minority group of people with pointed heads.

In 1934, Brecht published a new volume of poetry, with musical settings by Eisler. He also wrote a new set of poems, the *German Satires*, written to be broadcast over the illegal German Freedom Radio to the anti-Nazi resistance fighters still in Germany. He contributed as well to several anti-fascist literary journals and took part in various writers' congresses and other meetings. His essay "Five Difficulties in Writing the Truth" also dates from this time.

In these and other writings and talks, Brecht outlined his views on fascism, not that it was not to be regarded as a "natural catastrophe" or as the result of the "German character", but as something having a definite economic basis and as the ultimate weapon of the bourgeoisie.

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Brecht, 1927



Brecht, 1934, in exile in Paris



Brecht and the composer Paul Dessau



Brecht in 1953

In Memory of Bertolt Brecht

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During the last half of the 1930's, Brecht lived in Denmark to be close to Germany and yet safe, but in 1935 he visited New York to see a production of his *Mother*. That same year, he also visited the Soviet Union and was deprived of his German citizenship.

With the outbreak of the Spanish Civil War, he wrote *The Rilles of Señora Carrar*, a polemic against "non-intervention". But his main concern was still with Germany, and his next work was a series of dramatic sketches, *Fear and Misery in the Third Reich*.

After this came probably his most creative period, during which time he wrote several masterpieces, starting in 1938 with *The Life of Galileo*. Brecht's concern in this work, an historical play with modern parallels, is with the social responsibility of the intellectual. Galileo's teachings on astronomy bring him into conflict with the Church—not because of the new ideas in themselves, but because of their significance. "It is not the movements of a few distant stars that makes all Italy prick up its ears," Galileo remarks, "but the news that opinions hitherto held inviolable have now begun to totter—and everyone knows there are too many of those." When Galileo challenges Church doctrine in astronomy, he is actually challenging the whole feudal order.

But Galileo is forced to recant. In the 1938 version of the play, the recanting was seen almost as something good: a ruse by Galileo to gain time to write his *Discorsi*. In the second version, the one now current, Brecht changed this to make the recanting unjustifiable: a crime not balanced by the *Discorsi*. Someone else would have written the *Discorsi* later on, but the recanting dealt a blow to free inquiry and allowed science to be tied to reactionary and barbarous uses. The parallels to science in the atomic age are clear enough.

Mother Courage and Her Children, a chronicle play about the Thirty Years War (with music by Paul Dessau), was written soon after *Galileo*. This play points out the mercenary character of such wars, showing them to be merely continuations of business by other means. Showing war to be a natural consequence of capitalism in this way, Brecht leads us to realize that the tragedies of war are not inevitable, but can be eliminated by destroying capitalism.

Brecht's next plays included another anti-Hitler satire, *The Resistible Rise of Arturo Ui*; a comedy on master-servant relations, *Herr Puntila and His Man Matti*; and *The Good Person of Setzuan*.

The last-named is another handling of the question of doing good in a bad world. The good person of the title continually suffers for her acts of kindness and is forced to impersonate a mythical, hard-hearted cousin of hers to survive. Again, the conclusion to draw is that goodness cannot survive in an evil world; it is necessary to

change the world.

As the countries of Europe fell to the Nazis at the beginning of World War II, Brecht fled first to Sweden, then to Finland, and finally across the Soviet Union (just ahead of the Nazi invaders in 1941) and the Pacific Ocean to California. He settled near Hollywood in a German emigré community, but he also befriended many non-Germans, like W.H. Auden, Charlie Chaplin, Aldous Huxley, Christopher Isherwood, and Charles Laughton. He was not happy in Hollywood, however, being forced to do hack work to survive, living in an atmosphere of crass commercialism.

He did write some serious works during this time, though: several theoretical pieces, collected in the *Brief Organon*; *The Visions of Simone Machard* (in collaboration with Lion Feuchtwanger), about the French resistance; *Schweyk in the Second World War*, another anti-Nazi play; and *The Caucasian Chalk Circle*.

The last-named is a parable set in the ancient Caucasus, dealing with goodness and morality. Brecht shows in it that the criterion for morality should not be abstract standards, but social utility. Thus, a dispute over possession of a child is settled in favour not of the biological mother, but of the woman who has brought the child up and who seems more likely to raise him to be a humane, productive person.

Goodness is dealt with again in this play. This time, Brecht shows that although it suffers in a bad world, it is rewarded and can flourish in a good one; so the woman who raised the child is rewarded by a revolutionary judge, who is the forerunner of the good society to come. This good society itself is shown in the prologue to the play, which is set on a Soviet collective farm.

On October 30, 1947, Brecht was hauled before the House Committee on Un-American Activities to answer for his political opinions and his part in Hollywood "subversion". One of these Committee members, it may be recalled, was a certain Congressman named Richard M. Nixon. Brecht was let off rather easily since he had not participated much in U.S. politics; his activities had been directed towards fighting Hitler and the Nazis, and the Committee was willing to forgive him for that.

Brecht left the U.S. soon after his hearing and settled in Switzerland when American authorities refused him permission to enter Germany. While in Switzerland, he produced an adaptation of Sophocles' *Antigone*, adding a prologue set in Berlin in April 1945 to relate the play to the collapse of fascist tyranny.

Brecht was "stateless" at this time, and there being no autonomous German government, he accepted an invitation to work at the Salzburg Festival in Austria, arranging to get an Austrian passport. He started working on a play for the Festival, *The Salzburg Dance of Death*, but the arrangement with the Festival broke down, and he

never finished the play. He then visited the Soviet occupation zone in Germany and assisted in mounting productions there of *Mother Courage* and of *Fear and Misery in the Third Reich*.

When the German Democratic Republic was established the next year (1949), Brecht decided to move there—to East Berlin—and was authorized by the new government to found the Berliner Ensemble.

Much has been made of the disputes that arose on occasion between Brecht and the Socialist Unity Party in the GDR, and many crocodile tears have been shed in the West over Brecht's "suppression". Certainly, there were differences on some questions (the nature of realism, formalism, etc.) and errors on both sides. The best known disagreement was over the opera *The Trial of Lucullus*, originally written before the war and first produced in the GDR in 1951. It was criticized for being pacifist and for having an "unreal" air about it, being set in the kingdom of the dead. Brecht acknowledged some errors in it and made some alterations (making provision for just wars, changing the title to *The Condemnation of Lucullus*, etc.).

The incident should be kept in perspective. As Brecht's friend Ernest Bornemann has said, "The western critics who have sighed for poor Brecht's ordeal completely misunderstood the man's character. He never felt himself restricted in his freedom of expression. He felt, on the contrary, that it was not only the right, but the duty of the Party to correct him. . . . He made his changes, publishing a new version, and had the old one printed beside it, explaining exactly why he made each change."

Brecht, for his part, levelled criticism at certain bureaucratic procedures and tendencies in the GDR, especially in the arts. These criticisms were published in the Party press, and, especially after the disturbances of 1953, many changes in policy were effected; many of the non-Marxist, bureaucratic attitudes were done away with in the arts and in other areas.

Brecht's criticisms, it should be emphasized, were always within the context of support for the GDR's socialist construction. In this light, his position on the June 1953 disturbances (a combination of legitimate protests made by workers sympathetic to the GDR's socialist path in response to certain governmental errors and of actions by counter-revolutionary and Nazi elements seeking a return to capitalism) was that "the demonstrations of the workers were being misused for warlike purposes. . . . I now hope that the provocateurs will be isolated and their networks smashed; but the workers who demonstrated in justifiable dissatisfaction should not be placed on the same footing as the provocateurs, or else the very much needed discussion of errors committed on all sides might be disturbed beforehand."

The GDR granted Brecht the National Prize, First Class in 1951. He travelled to

Moscow in 1955 to receive the Stalin Peace Prize. His health began to deteriorate at this time, and he was confined to hospital in the spring of 1956. He was released, however, and returned to work for a while, but he fell ill again on August 10.

On August 14, 1956, Bertolt Brecht died of a coronary thrombosis. He was buried in Dorotheen Cemetery near the graves of Hanns Eisler and Georg Wilhelm Friedrich Hegel.

Controversies over Brecht's works have been alluded to above. The right wing has always damned his works as propaganda. Liberals, forced to acknowledge his great ability, have sometimes sought to portray him as a writer who was great in spite of his Marxism. Some left-wing critics have disagreed with some of his literary theories, calling them formalist and non-realist.

There can be little doubt, however, that Marxism is fundamental to Brecht's works—at least, to those written after 1928. Further, his "epic theatre" ideas about dramatic forms complement the Marxist content of his works.

Brecht's aim is to eliminate the audience's Aristotelian empathy with the characters of his plays. His plays thus use distancing and estrangement effects (projected titles, placards, direct address to the audience, irony) to achieve critical detachment in the spectator. Brecht seeks to reach the intellect, to instruct through entertainment, to make people critically judge what they see instead of being swept up in it and accepting it. His plays do not create an illusion of reality. They emphasize that the spectator is in the theatre; they are meant as theoretical demonstrations of socially practical significance.

The idea is not to identify with the characters of situations, but to be unsatisfied with what is shown and to want to change things. The world should not be accepted as unchangeable; nothing, especially not the "obvious", should be accepted without question or taken for granted. The "obvious" must be examined and estranged to remove the obvious quality so that there can be true understanding. What Brecht seeks to instill, therefore, is the scientific method of suspicious inquiry as against passive acceptance.

This scientific questioning attitude requires that the social laws governing the world be revealed so that they can be used to man's advantage, used to change the world. This is what Brecht is after, and this is how his Marxist world view is complemented by his "epic theatre" theories of estrangement, distancing, and critical detachment.

In short, what Brecht tried to do in his writing was to make reality not only seen, but understood. This understanding that he tried to impart through his art was based on the standpoint of scientific socialism. In this sense, Bertolt Brecht was a realist—a socialist realist—and one of the greatest of our time.

The HUAC Trial

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In October 1947, the Committee on Un-American Activities held its first hearings, in Los Angeles, on the Communist infiltration of the film industry.

The witnesses called to testify before the Committee included many of Hollywood's brightest stars of the day. The following is the transcript of the testimony of Bertolt Brecht under questioning by Chief Investigator, Robert Stripling, and Committee Chairman J. Parnell Thomas. Two years later Thomas was jailed for bribery and corruption.

His day in court over, Brecht left the country the next day to arrive eventually in East Berlin.

Testimony of Bertholt Brecht (accompanied by counsel, Mr. Kenny and Mr. Crum)

Mr. Stripling: Now, Mr. Brecht, will you state to the committee whether or not you are a citizen of the United States?

Mr. Brecht: I am not a citizen of the United States; I have only my first papers...

I had to leave Germany in 1933, in February, when Hitler took power. Then I went to Denmark but when war seemed imminent in '39 I had to leave for Sweden, Stockholm. I remained there for 1 year and then Hitler invaded Norway and Denmark and I had to leave Sweden and I went to Finland, there to wait for my visa for the United States.

Mr. Stripling: Now, Mr. Brecht. What is your occupation?

Mr. Brecht: I am a playwright and a poet.

Mr. Stripling: A playwright and a poet?

Mr. Brecht: Yes.

Mr. Stripling: Where are you presently employed?

Mr. Brecht: I am not employed.

Mr. Stripling: Were you ever employed in the motion-picture industry?

Mr. Brecht: Yes; I — yes. I sold a story to a Hollywood firm, "Hangmen Also Die", but I did not write the screen-play myself. I am not a professional screen-play writer. I wrote another story for a Hollywood firm but that story was not produced.

Mr. Stripling: Mr. Brecht, are you a member of the Communist Party or have you ever been a member of the Communist Party?

Mr. Brecht: Mr. Chairman, I have heard my colleagues when they considered this question not as proper, but I am a guest in this country and do not want to enter into any legal arguments, so I will answer your question fully as well as I can.

I was not a member or am not a member of any Communist Party.

The Chairman: Your answer is, then, that you have never been a member of the Communist Party?

Mr. Brecht: That is correct.

Mr. Stripling: You were not a member of the Communist Party in Germany?

Mr. Brecht: No, I was not.



Brecht testifying before HUAC in Washington

Mr. Stripling: Mr. Brecht, is it true that you have written a number of very revolutionary poems, plays, and other writings?

Mr. Brecht: I have written a number of poems and songs and plays in the fight against Hitler and, of course, they can be considered, therefore, as revolutionary because I, of course, was for the overthrow of that government.

Mr. Stripling: Yes, I understand.

Well, from an examination of the works which Mr. Brecht has written, particularly in collaboration with Mr. Hanns Eisler, he seems to be a person of international importance to the Communist revolutionary movement.

Mr. Stripling: Have many of your writings been based upon philosophy of Lenin and Marx?

Mr. Brecht: No, I don't think that is quite correct, but, of course, I studied, had to study as a playwright who wrote historical plays. I, of course, had to study Marx's ideas about history. I do not think intelligent plays today can be written without such study. Also, history written now is vitally influenced by the studies of Marx about history.

Mr. Stripling: Mr. Brecht, since you have been in the United States, have you attended any Communist Party meetings?

Mr. Brecht: No, I don't think so.

Mr. Stripling: You don't think so?

Mr. Brecht: No.

The Chairman: Well, aren't you certain?

Mr. Brecht: No — I am certain; yes.

The Chairman: You are certain you have never been to Communist Party meetings?

Mr. Brecht: Yes, I think so. I am here

6 years — I am here those — I do not think so. I do not think that I attended political meetings.

The Chairman: No, never mind the political meetings, but have you attended any Communist meetings in the United States?

Mr. Brecht: I do not think so; no.

The Chairman: You are certain?

Mr. Brecht: I think I am certain.

The Chairman: You think you are certain?

Mr. Brecht: Yes; I have not attended such meetings, in my opinion.

Mr. Stripling: Mr. Brecht, can you tell the committee when you entered this country, did you make a statement to the Immigration Service concerning your past affiliations?

Mr. Brecht: I don't remember to have made such a statement, but I think I made the usual statements that I did not want to or did not intend to overthrow the American Government. I might have been asked whether I belonged to the Communist Party. I don't remember to have been asked, but I would have answered what I have told you that I was not. That is what I remember.

Mr. Stripling: Did they ask you whether or not you had ever been a member of the Communist Party?

Mr. Brecht: I don't remember.

Mr. Stripling: Did they ask you whether or not you had ever been to the Soviet?

Mr. Brecht: I think they asked me, yes; and I told them.

Mr. Stripling: Did they question you about your writings?

Mr. Brecht: No; not as I remember, no; they did not. I don't remember any discus-

sion about literature.

Mr. Stripling: Yes.

Now, Mr. Brecht, since you have been in the United States have you contributed articles to any Communist publications in the United States?

Mr. Brecht: I don't think so; no.

Mr. Stripling: Are you familiar with the magazine *New Masses*?

Mr. Brecht: No.

Mr. Stripling: You never heard of it?

Mr. Brecht: Yes, of course.

Mr. Stripling: Did you ever contribute anything to it?

Mr. Brecht: No.

Mr. Stripling: Did they ever publish any of your work?

Mr. Brecht: That I do not know. They might have published some translation of a poem, but I had no direct connection with it, nor did I send them anything...

Mr. Stripling: Mr. Chairman, we have here —

Mr. Brecht: I was an independent writer and wanted to be an independent writer and I point that out and also theoretically, I think, it was the best for me not to join any party whatever. And all these things you read here were not only written for the German communists, but they were also written for workers of any other kind; Social Democrat workers were in these performances; so were Catholic workers from Catholic unions; so were workers which never had been in a party or didn't want to go into a party...

Mr. Stripling: I would like to ask Mr. Brecht whether or not he wrote a poem, a song, rather, entitled, "Forward, We've Not Forgotten".

Mr. Brecht: Yes.

Mr. Stripling: Would the committee like me to read that?

The Chairman: Yes; without objection, go ahead.

Mr. Stripling (reading):

Forward, we've not forgotten our strength in the fights we've won;

No matter what may threaten, forward, not forgotten how strong we are as one;

Only these our hands now acting, build the road, the walls, the towers. All the world is of our making.

What of it can we call ours?

Forward. March on to the tower, through the city, by land the world;

Forward. Advance it on. Just whose city is the city? Just whose world is the world?

Forward, we've not forgotten our union in hunger and pain, no matter what may threaten, forward, we've not forgotten.

We have a world to gain. We shall free the world of shadow; every shop and every room, every road and every meadow.

All the world will be our own.

Did you write that, Mr. Brecht?

Mr. Brecht: No, I wrote a German poem, but that is very different from this. (Laughter).

Mr. Stripling: That is all the questions I have, Mr. Chairman.



'Help Russia', 1921

Kathe Kollwitz

St. Joan of the Stockyards

linda feldman

The play is Brecht's, but the performers certainly are not the Berlin Ensemble. Thirty students, shiny-faced in the shabbiness of Morrice Hall, are listening to an introductory lecture on Marxist economics. Some of the faces appear genuinely interested; others register only polite attention; still others search for Never-never Land on the floor or on the walls or on the ceiling.

They're in the process of learning for the thousandth time since last September that understanding Brecht's play *Saint Joan of the Stockyards* is not easy. The lecture being given is meant to underscore and explain the meat-market crashes and booms the play depicts.

D., a graduate student, is trying to explain the economic contradictions of the free enterprise system which led to Brecht's conversion to Marxism in the 1920's.

But the students are for the most part listening passively, and few questions

counter D.'s statements.

"Genius"

"B. (Helene) Weigel is a genial actress.

X. What is genius?

B. Genius is interest."

"Katzgraben"—Notate

"The attitudes of the students have had their ups and downs," Br., the professor in charge of this English-379-Theatre-Laboratory class says. "There was great enthusiasm at first because the students enjoyed the immersion concept — this was not going to be just another course.

"Then conflicts and insecurities built up. A lot of people didn't like the play, and weren't sure they ever liked it. Once casting was done, some frustration and disappointment were bound to set in.

"Now morale is up again," Br. says in some satisfaction. "In fact, fall-out from the course has cost us only three or four people since the beginning."

Tuesday night's rehearsal goes well. The cues are sometimes slack, the gestures occasionally extraneous, and the script still highly visible. But still, a feeling for the lines is there, and almost everyone required turns up to go through the paces of the first crucial scenes of the play.

"I want to know more definitely what your attitude is as this scene goes on," Br. tells Pierpont, a Chicago meat-baron of the 1920's. The girl nods, tries the lines again, and this time the speech seems more convincing.

"What are our actors really up to?"

"P. I doubt that the actors are really initiated in your intentions, namely, the goals that you have in mind with this performance.

B. Do we see the goals?

P. To so represent the changed life in the village as part of the life in our republic, (so) that the spectator can be placed in the position of actively participating in these changes."

"—Katzgraben"—Notate

"The main source of conflict in the class has been between those students who are conservative, no, let's call them liberals, and those students who consider themselves more radical," Br. says Monday night. "There are differences in the extent to which people are committed to social change."

"Some of the kids are here because they want to be actors, and they can't get involved in the politics of the play. Others are more aware of social change and desire it."

"It is possible to do Brecht apolitically," Br. adds doubtfully, in fact, with some aversion.

Saint Joan was presented to the Theatre Laboratory last term, but the intention to do the play dates from 1971.

The children die, 1925

The plot, or rather line of development, studies the evolving relationships between Joan Dark, member of the Black Straw Hats, a sally-ann-type religious group, and oppressed stockyard workers, oppressive factory owners, and stranded middlemen. Joan evolves from a bourgeois religious viewpoint to a left-wing political one because of her own instinctive humanistic tendencies and desire for truth.

"I chose the play because it is very much related to what we're experiencing right now," Br. explains. "The wealth and power are being concentrated in the hands of the few who are trying to convince the poorer classes they never had it so good. It's almost like a parable of consumerism."

"Explanation of the meaning of *St. Joan of the Stockyards*"

At times, when the ruling social system, which regulates work and livelihood, causes intolerable hardships to very large masses of the people, it is not surprising that these masses (by themselves or through those who speak for them) examine the great systems of ideals which seek to shape their fundamental attitudes morally and religiously.

For the institutions which advocate these systems, such as churches, schools, etc., this is what happens: gigantic sections of the working class, dissatisfied with the ruling social system, declares these institutions to be





Kathe Kollwitz

organizationally and spiritually linked and allied with the social order which no longer provides the masses with a basis for existence, and they turn away from certain religious and moral trains of thought."

—Anmerkungen zu Stuecken und Auf-fuehrungen

The workers in *Saint Joan* illustrate these ideas clearly. Concepts such as loyalty weaken in an evil social system which demands moral degeneracy as the price of survival. The Black Straw Hats, later shown to be in collusion with the capitalists, are welcomed for their soup, not for their Gospel. The factory owners are clearly identified as an inimical class that will go as far as supporting the Black Straw Hats in the hope that they will win the masses from the increasingly powerful Communists.

Like the real-life Saint Joan, Joan Dark displays leadership abilities and an unorthodox approach to the working man. Accordingly, she is banned from the Black Straw Hats, but persists in trying to help the workers. As she is dying after a sit-in in the stockyards, the Black Straw Hats re-accept her into their society, and claim her, on the basis of her former obedience, as a saint when she is safely dead. Her last speeches protesting the group's approach to the workers, are deliberately drowned out with hymns.



Kathe Kollwitz

Death recognized as a friend, 1934/35

Her unusual ability to win followers to her side has marked her as an asset both to the Black Straw Hats and to the Communists.

"Movement of Groups"

When groups are moved in a closed fashion over the stage, it becomes clear, that they strangely stiffen. The natural tendency of the group is to disband. The actors do not enjoy appearing elbow to elbow or even one after the other. If you enforce this, they then lose their own movement. Naturally, this is not necessary.

The group members can, as one can easily convince oneself, move astonishingly freely and individually, without disturbing the group and its rhythm."

—"Ueber den Beruf des Schauspielers"

Br. recalls some of the Brecht-inspired exercises used to dissipate self-consciousness and create fluid movement within the groups so often dotting the stage.

Class members have learned to tell jokes, re-interpret scenes other members have acted out, and evolve pedlars' cries which they eventually practiced outside Morrice Hall.

The net result is that most people at the Tuesday night rehearsal move naturally, and have some idea of where they should be on stage, even if this idea is not always successfully realized.

Still, such ideas cannot be finalized until the group moves into Moyse Hall, their eventual place of performance. There, a platform is being erected over the first eight rows, and the proscenium will in fact be back-stage.

Performance dates are March 7 through March 10 inclusive. "We would like to have no entrance fee," Br. says. "After all, this play is about exploitation. But it's still too early to say yet . . ."

The Politics of Art

nesar ahmad

Culture is a product of human labour. And like all human products, it cannot be detached from its conditions of production and reception. So culture is not neutral—politically.

All culture serves someone's interest. Cultural products which present foreign wars as the heroic effort of a master race to ennobel mankind are, to the degree that they are successful as art, objectively in the interests of imperialists, who are people who make foreign wars against other people for profit. Cultural products that present people who have no money or power as stupid or depraved, and thus unworthy of money or power, are in the interest of the ruling class and the power structure as it stands. Cultural products which present women who do not want to be household slaves or universal mothers or sex objects as sexual failures, objectively aid male supremacy.

Some writers are overtly political. Most

writers avoid mentioning overtly political issues. But this does not mean they are disengaged from them. In our times, to refrain from mentioning genocide, racism, cultural schizophrenia, sexual exploitation, and the systematic starvation of entire populations is itself a political act. For no one in our time can have avoided noticing these phenomena—though one may not recognize them for what they are. As our bankrupt civilization approaches its terminal crisis, and as the violence of the powerful against the weak, of the rich against the poor, of the few against the many becomes more and more apparent, to refrain from mentioning it becomes more and more clearly a political act—an act of censorship or cowardice.

Yet very few bourgeois writers or artists, let alone literary critics, think these things are important enough to mention in their work. They may bear witness as private

continued on page 8

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individuals but they do not allow their private concerns to interfere with business as usual. Let us paraphrase any well-adjusted academic critic's attitude toward the poet's method of dealing with this problem.

"A poet's job is to do his thing," he will say. "Naturally, he will write about what is important—and central to him personally, and who am I to interfere with another person's system of values. If Wallace Stevens chooses to write about arpeggios and pineapples rather than about racial tensions in Harlem or the practices of the insurance company of which he was vice-president, that's his decision; what's it to me? And as for the implications that his position as a member of the ruling class may have governed his perception of the importance of such problems, or led him to fear dignifying them by the poetic process, why, I think that's extremely unfair and full of all kinds of critical fallacies."

And, perhaps, considered from the strictly professional point of view of keeping up standards within the criticism business, and not rocking the boat, this may be so. But let us, for the moment, consider the problem from a human rather than a professional point of view.

Bertolt Brecht wrote an essay in 1935 entitled: *Writing the Truth: Five Difficulties*. In it he states:

"Nowadays, anyone who wishes to combat lies and ignorance and to write the truth must overcome at least five difficulties. He must have the *courage* to write the truth when truth is everywhere opposed; the *keenness* to recognise it, although it is everywhere concealed; the *skill* to manipulate it as a weapon; the *judgment* to select those in whose hands it will be effective; and the *cunning* to spread the truth among such persons. These are formidable problems for a writer living under Fascism, but they exist also for those writers who have fled or been exiled; they exist even for writers working in countries where civil liberty prevails."

Brecht goes on to discuss the problem of what truths are worth telling, a problem of peculiar relevance to us.

For example, before the eyes of the whole world civilised nations continue to fall into barbarism. This, undoubtedly, is one truth, but there are others. Thus, for example, it is not untrue that chairs have seats and that rain falls downward. Many people write truths of this sort. They are like a painter adorning the walls of a sinking ship... Those in power cannot corrupt them, but neither are they disturbed by the cries of the oppressed...

Criticism in our society has been reduced to the discussion of the forms of artistic works in great detail—the words, how they operate in tension with each other, the length of the poetic line, use of symbols, etc.

Of course, there are some established writers who attempt to come to grips with meaning and reality. Their efforts however are usually unsuccessful. Yeats was one such poet, who wrote the poem "Easter 1916". In this poem the prime emphasis is not upon whether the revolutionaries he

writes about win or lose, or whether their political ideas are right or wrong, but whether individual heroism and aesthetic beauty are the products of their struggle.

We know their dream; enough
To know they dreamed and are dead;
And what if excess of love
Bewildered them till they died?
I write it out in a verse—
MacDonagh and MacBride
And Connolly and Pearse
Now and in time to be,
Whenever green is worn,
Are changed, changed utterly;
A terrible beauty is born.

What does this mean but that, in the end, aesthetic values are the most important; and beauty of a certain noble kind is more important than success? Is this not focusing on a few heroes, as if the whole meaning of the struggle dwelt in their features; and, forgetting the thousands that followed behind them, peasants, workers, not aristocrats, and less beautiful than themselves, but to whom an end of colonialism was literally a matter of life and death. Their lives do not come into the poem, and this fact determines its political meaning—it is a beautiful expression of a certain kind of romantic elitism, and a betrayal of the Irish Revolution.

The idea that aesthetic values are primary, and that personal heroism is the kind to focus on, are typical of late bourgeois poetry in that they express the privatization of bourgeois life and the divorcement of modern art from the base of society.

The thing that one tends to forget is that this aesthetic philosophy developed at certain historical moment—it didn't always exist, and is in fact fairly recent. 'Art-for-art's-sake' was the response of the producers of art to a market which was as mysterious and alienating to them as it was to the producers of other commodities. In most cultures prior to that of industrial capitalism, artists have had a well-defined and clearly understood relation to some part of their society. In a primitive tribe or collective, art is the expression of the whole tribe—later, some people may be specially good at it, or hereditarily trained to it, and take on the production of artifacts as their work. But they work surrounded by the community, and work for the community's immediate and obvious benefit. In other periods of history, the artist has produced for a court, for a personal patron, for a religious sect, or for a political party. It is only with the dominance of the capitalist system that the artist has been put in the position of producing for a market, for strangers far away, whose lifestyles and beliefs and needs are completely unknown to him, and who will either buy his works or ignore them for reasons that are equally inscrutable, and out of his control.

In the sphere of production, Marxists call the attitude that results from this process "commodity fetishism". The processes of production and distribution—that is: the gathering of raw materials, the inventing of machines and processes, the organization of labor into successive stages of work on the different stages of manufacturing, distribution, marketing, advertising, and all the rest—all make up a process so



drawing by George Grosz

A writer is he?

infinitely complex that neither the consumer who buys the finished product nor the producer at any stage of it, has any clear idea of what is going on.

Most current theories of criticism are extensions of this commodity fetishism into the realm of culture. A poem is not thought of as something made by a man for other men to use—it is thought of as having come about by some incomprehensible process, and for no clear end but its own existence. It is thought of in this way even by its producer, the poet. Like the factory worker he sends his product out into an unfriendly void. The use of his product, if any, is conjectural; he probably thinks it has no use to anyone but himself. How then, how can he be other than alienated from his work? How can he justify its existence, when he cannot see or know the people who use it, except by making its clear lack of relation to his society into an artistic creed, which becomes in its turn a critical dogma?

Recent bourgeois culture has placed great emphasis on "high brow" culture which serves as a means of pacifying or immobilizing parts of the population potentially hostile to the present system. "High-brow" culture is mainly directed at the upper middle class, particularly students and intellectuals, whose social function in this society is to control the lives and minds of others. This form of culture militates against the perception of the political solution of political problems by purveying ideas which are, in their implications and social use, if not in the motives of the people who produce them, reactionary. These are the central ideas of the art of the modern period, expressed in its form as well as content. Some of them are:

1. That life is absurd and meaningless.
2. That we are all victims, and to be conscious is to despair.
3. That any communication or understanding between human beings is a priori

impossible because the human condition is one of quintessential isolation.

4. That one's perception of reality is both subjective and uncontrollably fragmented; that there is no way of integrating the different parts of one's experience and the external world.

5. That most of life and most people are disgusting, vulgar and stupid. The class bias inherent in the word "vulgar" is quite obvious.

6. That there are no real objective truths including the above.

This is what most serious modern literature teaches us. It is no accident. The extreme inhumanity of our civilization—its class system, its racism, its gross commercialisation, its institutionalized violence, its imperialist wars—all these factors make consciousness almost unbearable to the people who have not looked beyond the symptoms to their causes and cure; those who do not see that they make up the fabric of a particular social and economic system which is different from those of the past and can be superseded in the future. What has been made by people can, in the long run, be understood and changed by them.

It is here that the role of the progressive writers and artists becomes significant. There should be, on our part, a concerted effort to create a whole new culture. There should be an attempt to work out the relationship between conscious direction and that element of creative spontaneity that in the arts, of course, is irreplaceable. Armed with a deep understanding of the lives of ordinary people, and appropriating the progressive heritage of the prevalent culture, we can develop elements of a qualitatively new art—an art that is both significant to the people, and not trivial in its content. An art that does not shrink away from reality, an art that is inspiring and not despairing, an art that is committed to the creation of a revolutionary culture with a socialist content.

Capitalism and the national question in Canada

Capitalism and the national question in Canada

Edited by Gary Teeple
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arnold bennett

The 1920's were hard years for Canadian labour. In the wake of the Winnipeg General Strike the government and the employers launched an all-out attack on radical labour and the One Big Union movement, particularly in Alberta and the British Columbia coalfields. Workers were forced out of the OBU and back into the collaborationist and American-dominated United Mine Workers of John L. Lewis in order to work at all.

"The OBU might have been able to survive these attacks if it had been able to maintain internal solidarity. But this solidarity was seriously weakened by the policies of the newly formed Workers (late Communist) Party. Adopting the position of the US Communist leader William Z. Foster, they worked to get radicals back into the AFL in order to "bore from within" and change the policies of the internationals from a position of internal strength. They felt that, by setting up "ideal" revolutionary unions, the radicals divorced themselves from the "mass of the working class". But as OBU advocates pointed out, "the mass of the working class" was unorganized and the membership of the internationals, because of their relatively privileged position and the collaborationist policies long held by the internationals, was least susceptible to radical programs....

"The Workers' Party, however, had the prestige of the Russian Revolution behind

them. And as the labour historian Harold A. Logan put it in 1928, "Doubtless the OBU has been considerably weakened by the subtle offer of an easier road to the goal of proletarian conquest."

This provocative criticism was made by Jack Scott in the course of an article on "International Unions and the ideology of class collaboration". His article is one of 11 in one of the latest and best additions to Canadian historiography, *Capitalism and the national question in Canada*. The book is the first collection of essays sponsored by a group of radical academics called SPEC (Studies in the Political Economy of Canada), who split off from the University League for Social Reform. If the high quality of this first effort is maintained, maybe Canadian history students will no longer have to put up with the boring and/or bourgeois apology of Canadian mythology that has been perpetuated for so long by historians like Careless, Creighton and George Brown (remember *Building the Canadian Nation?*).

Jack Scott is a long-time British Columbia labour militant who is reputed to have accumulated the most extensive library on labour history in Canada. He has an intimate and first-hand knowledge of his subject matter. Most of his article, of course, is not a critique of the CP strategy but rather a thorough analysis of the domination of unions in Canada by American international headquarters and its consequences for Canadian labour.

Scott demonstrates graphically how American labour kingpins like Samuel Gompers of the AFL willingly collaborated with American imperialism from the very beginning. To quote Gompers in 1898:

"The nation which dominates the mar-

kets of the world will surely control its destinies. To make of the United States a vast workshop is our manifest destiny, and our duty, and thus side by side with other nations, in industrial and economic rivalry, all basing the conditions of the workers upon the highest intelligence and the most exalted standard of life, no obstacle can be placed to the attainment of the highest pinnacle of national glory and human progress. But to attain this end is the acquirement of the Philippine Islands with their semi-savage population necessary? Surely not. Neither its gates nor those of any other country of the globe can long be closed against our constantly growing industrial supremacy".

Gompers, by the standards of his time, could perhaps be termed an "enlightened" imperialist. He knew the virtues of economic domination of underdeveloped countries, or neocolonialism, as it is commonly known. Thus, from Gompers to Meany, or "from the Spanish-American War to the Vietnam war, the role of the US labour leadership has remained the same: 'partners in progress' of the American empire".

As the twentieth century dawned, Gompers and the AFL moved in on Canada, continuing the strategy which Scott refers to as "labour-imperialism". Canadian locals of British unions were purged from the Trades and Labour Congress in 1912, and the militant Knights of Labour, the first Canadian industrial union organization, was smashed. The AFL bosses made political deals with government leaders in the United States and applied their decisions across the border. In World War I, for example, Gompers committed the workers the United States to support conscription. Therefore, in the words of one labour leader, "a general strike was not feasible". And the Canadian affiliates of international unions gave no aid or comfort to the idea of mass action against conscription.

The police violence against the Winnipeg strikers in 1919 can be directly attributed to a former international union official and Canada's first "labour statesman", Gideon Robertson, the Minister of Labour in the Borden government.

A House of Commons inquiry in 1926 revealed that "The Minister of Labour did on a whim of his own, and against the advice of his colleagues, prolong the strike by refusing to declare in favour of collective bargaining... I think he said himself it was in the interests of the international unions... The negotiations leading up to the riot were carried out in a manner to prevent it being settled."

Scott then launches into a harsh indictment of the present state of North American unions which are now, "for the most part, respectable forums of conservative opinions which would be at home in a Chamber of Commerce or Rotary Club". He indicts the willingness, based on "economic reasons, of international unions to collaborate with imperialism and their acceptance of capitalist ideology, and again he backs up his charges with the utterances of the union bosses.

He laments the "abandonment of the last vestiges of egalitarian principles" which is

"manifested in the striving of each union local to control a diminishing number of jobs and to surpass one another in wage rates and benefits" and decries the "simple-minded equating of union movement with working class".

Scott's article is complemented by two others, one by labour historian Charles Lipton and one by "R. B. Morris", dealing specifically with the labour movement in Canada. Lipton's article, "Canadian unionism", was originally supposed to be the conclusion of his book on *The Trade Union Movement in Canada*, but he saved it because it was analytical rather than historical. This chapter certainly would have improved Lipton's book, which suffers from lack of clarity and confused and contradictory analyses in many places. The article, on the other hand, is surprisingly well-argued and coherent. It even contains a mild criticism of the Communist Party, possibly because Lipton is no longer one of the comrades. "The Communist Party of Canada", Lipton writes, "which should be a leader in this field" (the building of a sovereign Canadian union movement) "has confined itself in practice to the 'Canadian autonomy' slogan. This has been one important factor holding up progress to building a Canadian trade union movement."

One of the other main attractions of the book is a truly excellent piece of Canadian economic history by a drop-out graduate student called R.T. Naylor. The article, "The rise and fall of the third commercial empire of the St. Lawrence", takes a swipe at all the hitherto accepted studies on the nature of Canadian capitalism by denying the existence of an industrial capitalist class in 19th century Canada. Instead, Naylor sees a commercial capitalist class of merchants and bankers, eternally dependent on a "metropole" or colonial centre, whether Britain or the United States. And it is this commercial capitalist class which has sold Canada down the river throughout history.

Naylor's theory, of course, is heresy in the eyes of most Canadian historians, even of the Marxist Stanley Ryerson, who has tried to prove that Canadian 19th century industrial capitalism was significant. Ryerson is represented in another article in the book, entitled "Quebec: class and nation", in which he debunks the concept of "ethnic class" and discusses present working class options in Quebec.

A final plug for Naylor's article is warranted. It is ideal reading for people who hate economic history, because it is well-written, devoid of boring statistical manipulation and even humorous in places. When was the last time you read anything halfway funny in an article on economic history?

Other essays in the book provide some useful analysis and information. Gary Teeple, the editor, in "Land, Labour and Capital in pre-Confederation Canada", shows how the abuses of the land-grant system led to the monopolization of land by the colonial elite, thus making it almost impossible for immigrants to obtain land. Teeple relies in part on H.C. Pentland's

continued on page 10

A tragic dilemma

Players' Club is presenting Brecht's *The Life of Galileo* as their major production this term. The following is an interview with the director, Philip Coulter:

Review: Tell us about the play.

Coulter: It's a play of modern morality in a way. Galileo is a man with a vice, science, and he spends his life indulging in his vice. He's really a very sensuous, selfish man, who acts without considering the effects of his actions on those around him. Because of science, his daughter Virginia loses her chances of marriage, and his protégé Andrea suffers in the scientific depres-

sion which follows Galileo's recantation. Neither will Galileo listen to anyone's advice — he ignores friends, clergy, and business men, all of whom warn him of the danger of his research. The irony is that Galileo is also a very naive man — he fondly believes that "sweet reason" will win the masses over to his side, even though he himself has very little sensitivity to people. Of course, Galileo fails in the end in his battle with the Church — the masses take his discoveries as an excuse for anarchy, the bourgeoisie take them as tools for improving trade — nobody except the Church, his opponent, really under-

stands the social implications of Galileo's discoveries.

R: Could you elaborate on these social implications?

Coulter: Well, Galileo wanted to tear down the old model of the universe, and show that the sun was really the centre, not the earth. Also, he disproved the old notion that the earth was surrounded by eight crystal spheres. Since these were the accepted teachings of the Church, Galileo was challenging the authority of the Church. He therefore became a grave threat to the authorities, who saw him as a disturber of men's faith. Destroy the stability of the world, and you destroy the equanimity of men's minds. The Church's attitude is quite understandable — the man is a threat, he has to go.

R: So does Galileo come out as a hero of science?

Coulter: Not really, you see, because when the Inquisition hauls him off to Rome and threatens torture, he recants, and after the recantation comes a whole movement of repression against other researchers in "dangerous" areas of science. Of much more importance is the fact that Brecht puts the blame for the modern subservience of science to the state firmly on the shoulders of Galileo. He had a unique opportunity to help develop a morality of science, to say that scientific truth could not be dictated by Authority. Many modern scientists are happy to allow moral decisions to be taken out of their hands by their governments, and as we all know, governments do not always make happy moral decisions.

R: In a way, then, Galileo is indirectly responsible for Hiroshima?

Coulter: Yes, and also for genetic engineering. But it's a mistake to see the play as merely a condemnation of a man who died three hundred years ago. It's more important to see it as a play about morality, and about the good world that might have been and the world we have. Galileo's discoveries may have advanced science two hundred years, but our capacity for moral choice hasn't advanced.

"Labour and the development of Industrial Capitalism in Canada", one of the most fascinating works on Canadian economic history ever written, but which for some strange reason has languished as an unpublished Ph.D. thesis for 12 years.

The Pentland thesis contains chapters on everything from black and Indian slavery in Canada, to the early Canadian penal system, to the roots of the Orange Order in Ontario, as well as the expected material on immigration, labour organization and the growth of capitalism. If you want to read Pentland's thesis you'll have to get a microfilm copy from the University of Toronto through Interlibrary Loan, and they'll only let you keep it for a week. But it is well worth the effort.

Other essays include Leo Johnson's "The development of class in Canada in the twentieth century", which relies heavily on statistics and is somewhat dull reading, but which contains much useful information. A translation of the Bourque/Laurin-Frenette article on "Social classes and national ideologies in Quebec" is overly abridged. Teeple and Naylor team up to compare the NDP and Social Credit and come to the "heretical" conclusion that both parties have something in common — they both believe that distribution can be reformed while the mode of production is untouched.

Those articles which deal with the NDP chastise it soundly. Even H. E. Bronson, who writes on "Continentalism and Canadian agriculture", criticizes the Trudeau government's farm policies and calls for a "farmer-labour government", takes a shot at the NDP. He points out that "the Manitoba government's enthusiasm for the proposed Ogilvie Flour Mill conglomerate shows that an NDP administration cannot escape the priorities which must dominate any party as long as it depends primarily on the private entrepreneur for investment".

Teeple, in an article on "Liberals in a hurry: socialism and the CCF-NDP", shows how the NDP is now only advocating an "expanded reform program", and criticizes it for its "reformism", "electoralism", non-recognition of class struggle and belief in the virtue of state ownership. The NDP, Teeple points out, has no analysis of what causes capitalist evils, but deals with everything in moral terms. As for the Waffle, it is "social democrat" in that it goes back to the CCF-NDP's "socialist" roots in the Regina Manifesto. But according to Teeple, the Waffle makes a false assumption in thinking that the NDP is basically a socialist party.

Or, as Teeple and Naylor conclude in their joint article, which incidentally ends the book, "As for Crown corporations, as that great Canadian social democrat, C.D. Howe, put it, 'They are not public enterprises; they're my enterprises.'"

Blood of the Condor

louis di bianco

At their best, South American films always remind me of the great North American divorce from reality. Most *nor-teamericanos* never really confront the harshness of survival. The majority on this continent need only face the problem of increasing the comfort they already enjoy. In South America, however, living often means a relentless struggle against extinction.

I think it is an awareness of this struggle that is responsible for the sense of commitment that informs so much South American art, a commitment to the need for social change. Effective art does not convey this need by relying heavily on a didactic propagandistic approach. Rather, it presents situations that move us by their power to induce involvement. Jorge Sanjines' film, *Blood of the Condor*, is an example of such art.

Sanjines depicts the oppressive conditions faced by the Quechua Indians of Bolivia. The entire narrative unfolds through an extremely effective use of

flashbacks. We literally witness the events in reverse and find ourselves gradually more intrigued. The sequence of the unfolding incidents involves much as the solving of an interesting puzzle does.

To explain the narrative would spoil the effect of the flashback technique. Basically, the film concerns itself with the relationship between the Quechua Indians, the government authorities and an American organization known as the Progress Corps. In the name of humanity, the Indians are subjected to some of the most inhumane practices imaginable.

Most of the photography in *Blood of the Condor* is simple and unpretentious. The film is shot in black and white, and it is surprising to see how poetically evocative some of the sequences are, especially the one depicting an Indian ceremony in which several men sit before a blazing fire reading coca leaves.

If you're interested in a refreshingly different film experience, you have one more week to view *Blood of the Condor* at the Cinemas du Vieux Montreal.

The Review

The Review is the weekly political and cultural supplement of the *McGill Daily*. Submissions of graphics, poetry and prose are welcome. Editorial office Union B42. Tel. 392-8955.

"Art for the man-in-the-street need not be superficial. Admittedly it will please him even if it is commonplace, but true art will please him if it is simple. I am convinced that there must be an understanding between the artist and the people such as there always used to be in the best periods of history."

—from the diaries of Käthe Kollwitz (1867-1945) whose work appears on the cover and pages 6, 7.

Editor **Nigel Gibson**
Editorial Staff **Phyllis Platt**
Vivien Perelman
Kirk Kelley

LAST WEEK'S WINNER

Contest
Review Editor
McGill Daily
3480 McTavish
Montreal 112



Sir,

The question put forth in your contest has been of consuming interest to our editors and researchers for the past several months, so much so that we haven't been able to get our new magazine off the ground.

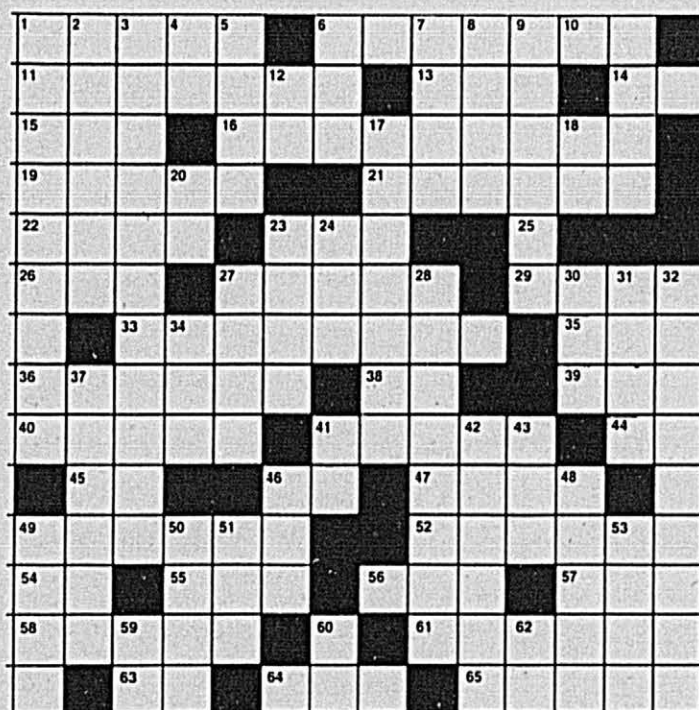
It is presumptuous of you then to expect an unsophisticated weather public to come up with anything like a plausible explanation.

Further, to expect this public to come up with an answer within the time limits you have set, borders on arrogance.

Joel McCormick
Bureau Chief

Do this!

This week's contest is the crossword puzzle with this twist — after you have solved it, there is a message that can be made from some of the words, if you supply three "to's" one "and" and a "but". Articles are at your discretion. Don't forget, get your entry to "Contest, Review Editor" by dropping it off at the Daily office before Tuesday at 5:00 p.m. There is a prize. The correct answer will be in the Wednesday Daily.



ACROSS

1. this icy fellow's wife calls him Jack, but his first name is really like the Steamer
6. the streets are paved with it
11. how Henry VIII screwed
13. this jewel mae almost be a flower
14. a city
15. 90" of good buckram would yield 2 of these
16. a shady finger ornament's a good example of what the authors of this puzzle are doing to the answers
19. a musical john
21. the ends
22. equal
23. Lady Day at the Round Table would have been _____ Knight.
25. the eighth of a series designated alphabetically
26. _____ R, (laughter)
27. Mademoiselle from Cape town, _____-ez-vous
29. a large brass musical wind instrument, having valves to vary the pitch
33. Dithered. Shilly-_____ (we couldn't make up our mind about this one)
35. hic, haec, _____
36. the line along which clamshells join
38. one pink elephant and one green snake tremble before you
39. one of these tried to kill Frodo
40. heavy knives that snicker
41. home of the Percé rock
44. Japanese game
45. first 2 initials of Birth of a Nation's director
46. Italian river
47. Croatia's nearest neighbour
49. a flower gun
52. lost Senlach Fight, famous eleventh century battle
54. Egyptian sun god
55. ab_____, from the egg
56. caveman star of golden disc, last name only
57. French king
58. first name of 56 across
61. what the Irish grow in their ears

63. the ego is part of it
64. embrace
65. the best known member of Liberation School

DOWN

1. the Daily's rival (two words)
2. what the Quakers did to oats
3. if you put pocket watches into ragouts, you get these
4. an anonymous Spanish society
5. _____, Uqbar, Orbis Tertius—story by Borges
6. yesses
7. prize fruit
8. employ
9. step down
10. harbour boats
12. pound (abbr.)
17. where you'll find a matador
18. not available (abbr.)
20. French gold
23. after bankruptcy or fire, you'll find one of these
24. International Association of the Lovelorn
27. golf scores
28. cry of the bourgeoisie (two words)
30. unidentified hairy object (abbr.)
31. fake fur
32. portable keyboard instrument of variable size
34. colour, shade or tint
37. sunless sundial
41. see 44 across
42. legume parcel (two words)
43. stray
46. blackboard message (abbr.)
48. 20 mule-team cleaner
49. last resort
50. frog cousin when he was strictly on the line
51. famous league
53. the voluntary tax in Quebec
56. interjection
59. Lithium (abbr.)
60. "La chair est triste, hélas, et j'ai _____ tous les livres."
62. the 7th note

PUB

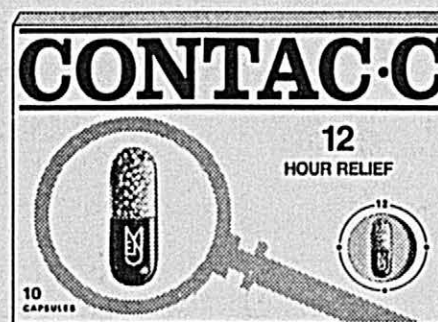
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"Gay is Good" slogan

speaking on
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MOVEMENTS**

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8 p.m.
Leacock 219

All women invited
Friday, Feb. 9, 9:00
McGill Student
Center
Third Floor

WOMEN'S DANCE

Montreal's JAZZ WORKSHOP

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Feb. 9 } 9:30 pm until 4 am
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Feb. 11 (Sunday Matinee) 4:30 pm-10:30
Membership \$1.00 Food Chess

HELLENIC CANADIAN SOCIETY OF UNIVERSITY GRADUATES

On Sunday, February 11, we have invited as guest lecturer Mr. Peter Stathopoulos, M.S.W., who will speak to us on "The Greek Immigrant and the French Fact, an Unavoidable Encounter." The lecture will be in Greek, and will be held at the Royal Hall Building, 7220 Hutchison Street, from 4 to 7 pm. All those interested are most welcome to attend.

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Valentine
this year!*



Place your classified cupid ad in the McGill Daily.

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\$1.00 for 12 words or less,
15c each additional word

Students' Society elections

NOTICE

All prospective candidates in the upcoming elections should take note of the following amendments to the Electoral By-laws:

- 1) No posters should be larger than 12" x 14".
- 2) Posters may only have TWO colours.
- 3) Only ONE set of handbills will be allowed.
- 4) Candidates must not exceed campaign expenditures of \$100. Invoices, bills, receipts, etc. must be presented to the C.R.O. these will be kept in confidence, unless there is a violation, in which case, the violations can be brought before Students' Council.

Ed Milewski
Chief Returning Officer

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WE COULD BE NEXT!

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U. du Q. and U. de M.
in their protest
against the government's
unjust fee demands.
Attend the
McGill Committee's
Meeting.

TODAY, 1 pm,
Drop In Center
of Redpath Library

Sports

the athletics scene



daily photo by harold rosenberg

You've come a long way, baby!

by nancy lagodich

Last Saturday, the McGill Supersquaws hosted the team from McMaster in their best home game of the season in front of a large cheering section. The McGill girls opened the scoring in the first period with a goal by Marilyn Staines. The second period brought two more goals as Dawn Johansson and Joyse Johansson tallied for McGill. McMaster came back

to narrow the gap to 3-2, but an insurance goal in the third period scored by Dawn sewed up the 4-2 victory for the Supersquaws.

The girls' next home game is Feb. 5 at the Winter Stadium against Queen's. Incidentally, this will be the last home game of the season as well as McGill's last OWIAA match. Next year, McGill will be a member of the Quebec League.

Council . . .

continued from page 1

counted. The amendment has asked the Students' Society to support the revolutionary forces in Indochina. The resolution and the amendment had been passed together, but the amendment did not actually have enough votes to carry it. So it had been passed illegally. After it all, the amendment was passed. Gabor Zinner, the Students' Society president, said the whole thing had a "pathological flavour" to it.

Council also voted to reform certain electoral by-laws. New laws in effect are:

- No posters may exceed 12" x 14".
- No posters may have more than two colours.
- No candidates may use more than one set of handbills.
- No candidate can spend over \$100.
- A councillor running for an executive position must resign as a councillor.

In the debate on the Students' Society's current contract with the International Life Insurance Co., Little proposed that Council renew the contract or undertake to have an agent evaluate all offers submitted. He was voted down on the basis of a recommendation by ASUS representative, Will Hoffman, who said, "We should not endorse any commercial agreements that reveal confidential information about students."

The net result was that the current contract will be honoured until

it expires, but it will not be renewed.

It was decided at the meeting as well, to allocate \$200 to the Nicaraguan relief fund. Of this sum \$30 will come from the International Students Association and the rest from Council.

Council approved a motion to sue Maisonneuve Vending Co. The former food suppliers to McGill have refused to turn in the one-half year commission that they owe the Students' Society according to David Weiner, Internal Vice-President. The total amount of money owed to the Students' Society is \$8,250 plus interest. "We won't let them get away with it," Weiner said.

Council approved budgets for the Entertainment Committee and Old McGill and they also revised the budget of Gay McGill. They also granted \$200 to the Student Loan Fund.

Dare . . .

continued from page 1

have no hesitation about entering the plant.

Picketers who stood in front of trucks were thrown aside by police, who also threatened people uttering obscenities with being "thrown in the clink".

Picketers included members of the Teamster's Union, representatives of the Wardair stewar- desses (currently on strike), several University of Toronto students, and various independent leftists from Toronto and

Kitchener-Waterloo.

A busload of women from the Dare plant in Kitchener were also on hand and, although several helped to block the road, most followed their picket captains' advice and remained on the side of the road.

A leaflet was distributed to drivers who slowed down for the picket, urging them to support the Dare strike for fair wages and against strike-breaking. Dare has so far refused to meet the strikers' demands for equal wages for men and women unless the union accepts massive firings of key militants yet unnamed and the adoption of a non-union shop without any collection or checkoff of union dues.

The Dare strike began May 29, 1972. The company met the union's requests for equal pay with the use of Canadian Driver Pool strikebreakers. Mass picketing resulted in violence and numerous arrests and convictions, but persuaded management to stop using Driver Pool. But Dare took out injunctions against picketing which were granted by the courts.

The union has been granted leave to prosecute Dare for refusing to bargain in good faith. The proceedings have been put over until March 22.

The union has rejected the most recent company "offer" involving the firings and a non-union shop as an insult and an invitation to the union to destroy itself.

Meanwhile, the nation-wide boycott against Dare products continues.

by gina widawski

The athletic night for this year has been cancelled. It will be rescheduled for next fall.

Instructional

Women. The next skiday is Thursday. Register by Monday. Tennis starts Monday and continues until March 9. Check the new times from last week's women's bulletin.

Intercollegiate

Coed. The Giant Slalom is at UQTR next Saturday.

Men. Tomorrow in hockey action, the Redmen face RMC at home at 2 pm. Monday, McGill is at Loyola at 8. The following two games are home ones against Sherbrooke next Wednesday and Loyola next Friday, both at 8:00 pm. McGill hosts three basketball encounters today against Loyola, next Friday against Bishop's, and next Tuesday against Laval, all at 8:00 pm. This weekend marks three events: curling QUAA finals, Sherbrooke judo invitational, and QUAA wrestling championships at RMC. Next weekend is the addition of the QUAA swimming meet at Laval, and gymnastics QUAA at CMR. Judo QUAA at Laval is Feb. 24.

Women. Last Tuesday the basketball cagers dribbled against SGWU. Friday at 5:30, MacJacs is here and on 2 on Saturday, UQAM visits. Next Friday at 8:00 McGill is at Sherbrooke. The QUAA badminton tournament is next Sunday at Laval, while the QUAA volleyball championships are next Saturday. In fencing this weekend McGill is at Guelph University for the finals against the Western division champions. The OWIAA skating championships are next Thursday and Friday at the University of Toronto. The hockey team enters

McGill today at 5:00 against Queen's, and will travel back to Queen's next Friday and Saturday for the OWIAA championships. In swimming and diving, next Saturday, the QUAA invitational championship is at Laval.

Intramurals

Men. Squash singles started in play last Tuesday. Entries closed Wednesday in badminton and squash doubles. Play begins this week in indoor soccer, squash doubles next Monday, and badminton next Tuesday.

Women. The swimming marathon is underway until Valentine's Day so be a sweetheart and earn points for your faculty!

The men's department is sponsoring an intramural ski trip Feb. 23. Cost is \$3.00 for transportation and tolls. All tickets are available from the intramural department. For information, contact the intramural office as soon as possible.

AMILCAR

CABRAL'S

ASSASSINATION

A demonstration will be held on Saturday, Feb. 10, 1973, at 1 pm. Starting at Dawson College, 350 Selby (Greene/Selby) proceeding to the Portuguese Consulate, at 4920 de Maisonneuve West (corner Clairmount). After the demonstration, at 4 pm, a film "Mozambique: the struggle continues", will be shown at Dawson College. Sponsored by the Ad Hoc Committee in Support of Liberation of Guinea Bissau, against Imperialism and Portuguese Colonialism. Contact 845-2032.

women's sports

TENNIS INSTRUCTION STARTS FEB. 12th

Corrected Class Times: Mon. 9-10,

Tues. 12-1 p.m., Thurs. & Fri. 11-12 noon.

REGISTER by attending Class of your Choice.

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DAY TRIP FEB. 15th

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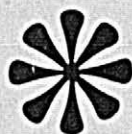
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\$ 5,000 Death		

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non par.	24	\$5.14	\$7.64	\$192	\$533
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* Policy fee to be added. Cash value and most bonus guaranteed. This is subject to a formal proposal by the Company.

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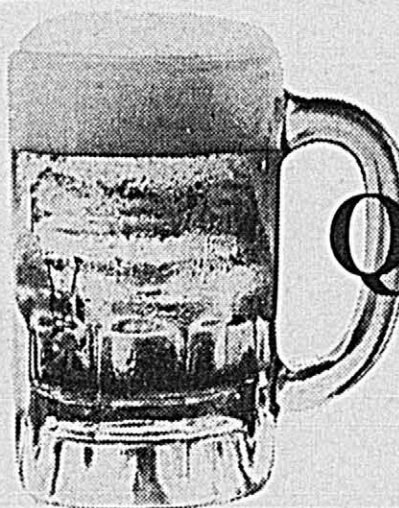
..... Phone

Faculty Year

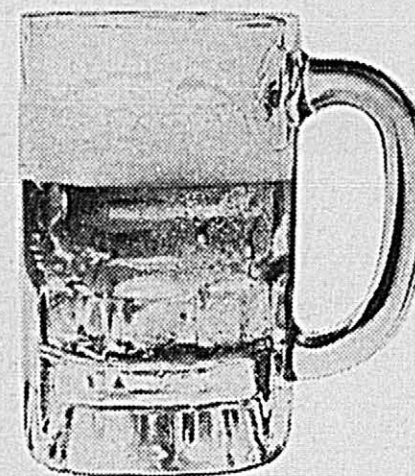
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World's Largest Reinsurance Company



Quinquaginta

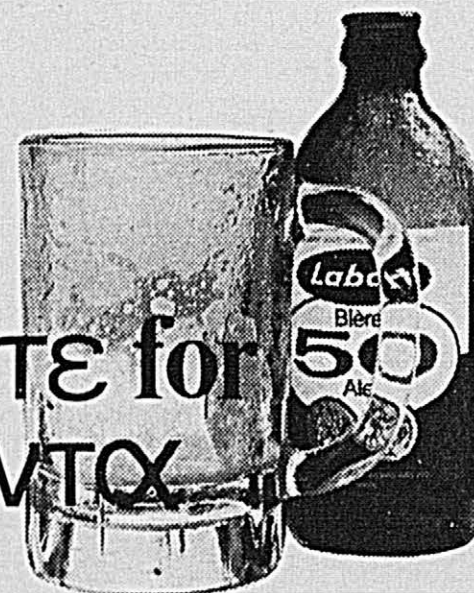


Fünfzig



Ötven

Take ΠΕΝΤΕ for ΠΕΝΤΗΚΟΝΤΑ



INVEST 1 MINUTE.... SAVE 10%....

We want to find out more about your preferences and opinions...

What type of music are you mostly interested in?

☐ rock ☐ jazz ☐ classical ☐ other (specify)

Do you like our prices as compared to other stores?

Where did you buy most of your records during 1972?

We would like to keep you better informed about our selections, prices, sales etc.

Which media do you prefer?

McGill Daily Star or radio stations (indicate preference)

Thank you for your cooperation. Bring in this slip and save 10% on all purchases. (special sales excluded).

SHERMAN'S RECORD CENTER
1449 Mansfield St.